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WELLESLEY

COLLEGE News



Vol. LIII

WELLESLEY, MASSACHUSETTS, OCTOBER 8, 1959

No. 14

Use of 'Uninterrupted Blocks of Time' Polled; Student Panel To Vivify Faculty, Students To Consider Results Soon

Impressions of Festival

The following article is a condensed report of answers to a questionnaire concerning student experience with the new schedule.

The questionnaire was given to sophomores, juniors and seniors last spring. A complete report of that survey will be discussed by the Student Education Committee and the Faculty Curriculum Committee. Students are welcome to attend the first meeting of the SEC, which will be October 10 at 4:40 p.m. in CH II.

Over three-quarters of all students reported that the overall weekly schedule enabled them to study more effectively than before. However, only 47 per cent reported class preparation was more thorough, and

almost the same number reported no change from the previous year.

The use of Wednesday and Saturday mornings for study seemed to have little bearing on either the amount of class preparation or the overall effectiveness of study. Ninety-five percent of all students reported using Wednesday morning for studying regularly or often and about 80 per cent studied on Saturday mornings.

Slightly over 40 per cent of the student body said they felt more pressure than the preceding year, with the remainder almost evenly divided between less pressure and "about the same." (It was noted that questionnaires were distributed during a "pressure period.") The

sophomore class agreed with this pattern, but over half of the juniors reported more pressure, while only 32 per cent of the seniors reported more pressure.

Almost three-quarters enjoyed their academic work more, with only 5 per cent enjoying it less. The proportion of those reporting no change was highest among the honor groups. The non-honor groups included the largest fraction of those reporting more enjoyment.

The report states that all of the differences among groups so far outlined suggest the natural growth of the student and her work during four years of college rather than the institutional changes of the new schedule. Certainly the abundant use of Wednesday and Saturday mornings by all students fails to differentiate among groups. However, students were asked to attribute any differences in pressure or enjoyment to courses, the new schedule, or a combination.

Of the students who felt more pressure, only 10 per cent attributed it to the new schedule; one-third credited courses, and the rest a combination of the two. Of the 609 students who reported more enjoyment of academic work, only 13 per cent attributed it to the new schedule alone, while about two-thirds indicated that a combination

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by Jennifer Carden '62

The intrigue behind a melee of colorful flags, spirited marching and folk dancing surrounding the Vienna Youth Festival will be revealed by American students speaking at Wellesley.

Malvin Rivkin, Cliff Thompson and Warren Harshmen, who attended the Festival this summer, will speak on their impressions next Tuesday at 7:45 p.m. in the Clafin living room. The panel is being sponsored by College Government in the interest "of broader student awareness of other students," said Amanda Pope '60.

The international Youth Festivals, seven to date, consist of gigantic rallies of massed young people. In light of the partisan activities of the International Planning Commission for the Festival, the United States sees them as organized for the purpose of furthering Communist aims and expansion, especially in the uncommitted sectors of the world. Invitations to the youth of Latin America, Africa and Asia were extended generously, and often the travelling expenses of the delegates from these areas were paid by the Festival. But the quantity of non-Communist delegates was immaterial to the Festival planners. The IPC was interested in prestige names from the West being present. As a result of several free

governments' policies, almost all non-Communist groups boycotted; they refused to send delegates in any official capacity.

Two U.S. Groups

Two Communist front groups, though, began to collect delegates in the United States. The U. S. Festival Commission, with headquarters in New York, was well planned and organized. But in Chicago the American Youth Festival Organization needed at the last minute eighty additional delegates; otherwise, the twenty Communist affiliates already chosen to represent the United States would not be able to meet their travel expenses. The eighty vacancies were filled by youth carefully screened by the non-Communist International Service for Information on the Vienna Youth Festival. Because they were Soviet sponsored, these two groups were the only American ones allowed on the Festival grounds. Tourists had to content themselves with the militantly festive atmosphere of the city alone.

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Professor Peyre To Evaluate Comparative Literature Study

"The Place of Comparative Literature in the American College" will be discussed by Professor Henri Peyre of Yale University on Thursday, October 9. Professor Peyre, whose lecture is sponsored by the Modern Foreign Language Departments, will speak on the merits and disadvantages of the comparative literature courses which have been growing in academic popularity in this country.

Professor Peyre, who has been the Sterling Professor of French at Yale University since 1935, is a renowned authority on contemporary French literature. A regular contributor to the Book Review section of the *New York Times*, he recently published a review of *Camus*, written by Germaine Bree, visiting Professor at Wellesley during 1958-59.

The visiting lecturer will speak in English for the benefit of the entire student body. He is also the



Henri Peyre

author of *The Contemporary French Novel* (published 1955), and has taught at such institutions as Bryn

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Cats'n Queens Dig Junior Show Laud Real Cool Minstrel's Tale

Overheard at the Well, conversation between a minked and jewelled matron and a bearded and booked young man, slightly beat-en:

Beat: Man, that Junior Show is the coolest.

Matron: Well, as I always say, these pre-opening night showings

can be misleading. Now when I saw the Lunts—Alfred Lunt and Lynn Fontaine you know—in New Haven, why I thought they were absolutely breathtaking, but then that nasty man who writes for the *Times* was absolutely merciless. As I always say—you just can't tell until you see the papers.

Beat: You for real? That show's the greatest. That bit about the fire drill really grabbed me.

Matron: Oh . . . I hope not.

Beat: When I heard that title, *The Minstrel's Tale*, I felt . . . well . . . disaffiliated, because I haven't read Chaucer, but, well, it didn't . . . drag.

Matron: Drag? Why I was on the edge of my seat all evening.

Beat: Oh . . . I hope not.

Matron: I was green with envy when I saw all those beautiful costumes, executed by Allison Tupper and Caroline Byars.

Beat: Even that green giant cat must like it . . . he's standing up for it all over.

Matron: I just happened to be in a position to see some poetry that's been written about it, but I never would have guessed that it's so thrilling, so exciting, so mystifying.

Beat: I took a course in Psychology once, and even I couldn't find the answer until the end.

Matron: Well it wasn't lost to me. The only reason I didn't guess it sooner was that I was looking at things in the wrong order.

Beat: Did you dig those sets by Judy Diekoff? I'm so relieved that I saw Junior Show early. I suppose every cat will be on the road to Junior Show on October 16 and 17.

Matron: Well, I should think so. Beat: You know . . . I like you.

Archibald MacLeish Presents Defense Of J.B. in Lecture-Reading at Wellesley

Why do men suffer and still cling to life? What is the meaning behind the occurrence of good or evil fortune in this life? How can a man find the solution or find peace: by acceptance of evil and embracing of its effects, or by holding onto his natural desire to believe in good with the hope of someday discovering the meaning of life?

This conflict between the 'belief in good and the escape into evil' provoked Archibald MacLeish, Boylston Professor of Rhetoric and Oratory at Harvard University, to write *J.B.*, he told his Alumnae Hall audience last Friday night. Before reading passages from the Pulitzer Prize winning play and current Broadway success, he defended *J.B.* as being an attempt to present an intense experience of the age-old riddle of the Book of Job in a contemporary situation, not to solve it.

Modern Scene Set for J.B.

The possibility for justification of human suffering, the search for the guilt behind undeserved misery "are new in our time because of the quantity of suffering that weighs on our conscience," contended Mr. MacLeish, citing World War and cold

war as causes of misery.

"We cannot endure meaninglessness," he went on. "The conviction that there must be a meaning lies back of the history of the human spirit." Young men often think they may uncover the secret, but eventually realize that the best they can do is believe they are going to know the truth, the poet-dramatist continued. He aligned himself with W. B. Yeats who confessed that men cannot know the truth, but can live it.

MacLeish Answers As Artist

In his approach to the question raised in Job "the situation of a man whose life is destroyed overnight," Mr. MacLeish emphasized that his view was not that of religion—"to reveal what lies beyond," nor of philosophy—"to reason discord into order," nor of science—"to discover in experience patterns and laws," but of art—"to carry experience, disorder and all, into the art in such a way that it may be known and understood as experience."

The end of the Book of Job has puzzled theologians and lay readers, but what seemed extraordinary to Mr. MacLeish was not the theology—that rules,

cal, historical or literary validity of Job's rewards, but the fact that Job agreed to take back life again. His concern as the artist and the man, MacLeish averred, was "the persistence of the human thing, the will to live life in spite of everything—love of life in spite of life."

The Two Great Roles

J.B. takes place at night in a deserted circus tent, where two old actors, now vendors of balloons and popcorn, ridicule the presentation of circus play based on the Job myth. As they decide to enact the story as it should be produced, they take the parts of God and Satan, while the other actors appear in their roles in the life of a twentieth century Job.

Humor and pathos lie in the dialogue between the actor who accepts evil along with good, and the more disillusioned one who has seen so much suffering that he can no longer believe in Good, Justice or God. The two spotlight the irony of an optimism typically American, according to the author, and the unreasonableness, even futility, of the struggle between man and the Will

by Roberta Williams '62

The papers screamed "Geologists Near 'Brink of Discovery'": a tusk had been dug up near Scarborough, Maine, which might have belonged to a prehistoric mastodon. Mr. Dabney W. Caldwell, Assistant Professor of Geology at Wellesley who had been called in to examine the tusk gave the story a slightly different flavor.

Yes, the tusk may have belonged to the mastodon, but at this point it may equally well belong to an old circus elephant! Mr. Caldwell seriously explained. The six-foot, sixty pound tusk, three ribs and piece of skull are now undergoing tests which should reveal their approximate age: nearly 5,000 years for a mastodon, merely 100 years for the elephant.

Chance of Domesticity

Mr. Caldwell was working with the Maine Geological Survey exploring glacial formations at Farmington

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Senate Underlines New C.G. Program In First Meeting

Four members of the Vienna Youth Festival, three of them U. S. delegates to the Communist-run world convention this summer, will lead a campus panel discussion on October 13, to be sponsored by College Government.

Decision to sponsor this talk, made in Senate meeting of October 6, is the first of numerous ways in which C. G. intends to help Wellesley students to awake to national and international events.

Ivy Vantage Point

Beatrice, (Bea) Strand '60, C. G. president, reported a definite emphasis by the National American Students Association's '59 convention on this role of college, and

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Plan Ahead

Last year a philosophical novel, *Doctor Zhivago*, first appeared on our national best seller lists. The author, Boris Pasternak, is Russian. Last Sunday Soviet scientists announced two startling theories: that a nuclear explosion may have taken place over Siberia in 1908, and that the two moons of Mars may be artificial satellites, created by a civilization which tried to escape before the planet lost its atmosphere.

This year at Wellesley 70 students are studying the Russian language, as compared to 40 last year and 10 the year before. Maybe they will never be able to read a treatise about the moons of Mars, but maybe they will. Clearly people who can read and speak Russian are in demand, for this nation can not keep abreast of Russia if it must always wait for translations and interpreters.

This upsurge of interest in Russian is a case of educational hindsight. We had lagged behind while a large per cent of Russian youth learned English; now we are frantically trying to regain lost ground.

We should have learned the lesson—a lesson in alertness to changing patterns of world influence. American educators should have the foresight to concentrate on the areas of future importance—Africa, the Middle East, Red China. We must do more than acquire a knowledge of these people, we must be able to speak to them.

Arsenic and Old Faces

To paraphrase the law of the jungle—mix, or be mixed. Annual enforced sociability serves for the freshman as a sort of White Sands Proving Ground for future success and for the seniors as a chance to see once again (and turn and run from) the same jaundiced faces of the Third Year Med Students, who were jaundiced—faced seniors when they were freshmen.

This certain enduring quality lends mixers both their values and their pitfalls. At each mixer there will be the same proportion of girls in little black dresses and girls in big RED dresses. There will always be the boy whose name tag reads "John Harvard" and his friend who won't understand why you can't quite follow him in the double Viennese rock and cha-cha-cha, which simply everyone back home in Wichita is doing (But Herbie, they're playing a fox trot).

There is no opportunity like a mixer for perfecting one's delivery and technique for the Grand National Clay Courts Finals in the greatest of all Ivy League indoor sports, "Do You Know." This is subdivided into people met "on the Boat," people whose little brothers went to camp in Maine with your little brother and people who ultimately turn out to be last Saturday's blind date (turn and run again).

This then in all its power and glory is a Wellesley mixer. Excelsior.

Art and Obscenity

Can a line be drawn between what is "art" and what is "obscenity"? Or is unlimited expression an absolute good in a society which likes to describe itself as democratic?

There is literature which may be distinguished as obscene: language is used, not as an organic part of the art form, but for its shock effect on the reader; in some extreme examples there is unquestionably no literary intention or pretension. At the other extreme is the work of art: a successful compounding of an idea, craftsmanship and knowledge. Between the two poles lies a wide range of literature: lesser art works, artistic attempts which fail, hack novels, sensational magazines, etc.

Should a line be drawn? In a recent television conversation between Marya Mannes and Virgilia Peterson, these two critics agreed that one of the largest problems in literature today is a lack of interest in values; there is instead a concentration on what will sell, especially, the sexual how-to-do-it manuals, organized incidentally around a plot and characters. They further agreed that just as man can be enlightened or uplifted by literature, so can he be corrupted. Because this is a widely-held belief, society insists that a line be drawn and that corrupting literature be banished.

A society, like an individual, has a strong desire for self-preservation. Consequently, the society will attempt to eliminate forces which would weaken it, externally or internally, physically or morally. This drive emerges in various forms. When a man has committed a crime, we do not throw up our hands and say, "who is to judge"; we select judges and juries, and we pass sentence on those who threaten the common good.

In the case of literature, the criminal is more elusive. In the absence of a societally-approved judge, vigilantes (such as citizens' committees) and lone rangers (such as the Postmaster General or local police chiefs) rush to the scene to administer ad hoc prohibitions against certain books and magazines. When people intelligent enough to discriminate between art and unacceptable obscenity withhold their opinions in service of an ideal, they leave a vacuum for the emergence of self-appointed literary policemen in service of opposite ideals.

The people who know most about mores and literature, the scholars and the critics, must not deny their personal responsibility in this controversy, leaving the field to those who know least about literature but are concerned about mores.

Nor should anyone believe that the tides of anxious book-censors and -burners have been stemmed by the Supreme Court's *Lady Chatterley's Lover* decision. Removal of the postal ban against this infamous book has brought undeserved accolades to the Court as a bastion of liberalism; this decision reflects only the attitude of the present majority. Besides, the Supreme Court should not be our national board of literary review.

This is a time for the intelligentsia of the United States to speak and to act. A refusal to act is a timorous policy, if it is a policy at all. The question remains, "who is to judge?" The certainty is that someone will.

Anne Bancroft Dynamic as Teacher Of Helen Keller in *Miracle Worker*

by Margot Topkins '60

The dynamic vigor of actress Anne Bancroft and the incredible subtlety and acting of child star Patty Duke made Fred Coe's production of *The Miracle Worker* a stunning emotional experience and kept it from becoming a maudlin melodrama.

Based on the life of Helen Keller, William Gibson's play, now at the Wilbur, is concerned with the relationship between Annie Sullivan, Miss Keller's childhood nurse, and the child Helen.

A Spoiled Child

A 20-year-old Irish orphan who was once blind, Annie Sullivan comes to the Keller homestead in Alabama, fervently convinced she can teach a blind child language. Her pupil, while obviously keenly intelligent, is a willful, spoiled little girl.

The Keller family has been able to feel only pity for the mute youngster who staggers through a life of silence and darkness. They have indulged her excessively and treat her not as human being, but rather as a young and uncontrollable puppy.

Language, the Key

Annie's arrival ushers in a new and painful regime for the Keller family, Helen, and most of all, Annie herself. The Kellers must be convinced that Helen needs to learn discipline and obedience if she is to become a social entity, and Annie must not only have perseverance with the child, but also with the parents.

More difficult and seemingly impossible is Annie's self-imposed task of teaching the child to use sign language, to have her grasp the fact that "things have names." It is only through language, Annie declares, that Helen will learn from darkness.

Bancroft Spontaneous

Only Anne Bancroft, a young woman of amazing spontaneity and energy could give us the Annie Sullivan this play must have. The role calls not only for humor and emotional strength, but for actual physical endurance.

Annie must sit the angry arm-

lashing child in her chair 30 times to teach her table manners. She must bend to pick up the spoon that Helen fitfully throws on the floor so that the child will learn to eat properly. Through Miss Bancroft's portrayal, one senses too the inner battle . . . the fight against giving way to pity or love.

Mature Performance

Patty Duke, as the scarred youngster, cannot speak throughout the play, but her facial expression, gestures and contorted movements convey all we need know about the torment of her condition. Her performance was marked by its high level of maturity.

The most compelling scenes were those between Helen and Annie. The audience watched spellbound as the child's attitude developed from one of indifference to hatred and finally to friendship toward her teacher.

Patricia Neal was excellent as the loving mother, Torin Thatcher most convincing as Captain Keller, Helen's father, and Caswell Fairweather did an adequate job as Helen's weak-willed cynical step-brother. But the side drama of their relationship with each other merely served as a framework for the story of the *Miracle Worker* and her charge.

Scholarly Scoops

Thursday, October 8, 4:15, Pendleton. Required meeting of the Class of 1963. Class picture immediately after meeting in the Hay Outdoor Theatre.

Thursday, October 8, 8:00, Library. Opening of the Rare Book Room of the library. Admission by invitation.

Friday, October 9, 7:30, Pendleton. "The Place of Comparative Literature in the American College," by Henri Peyre of Yale. Sponsored by the modern language departments.

Sunday, October 11, 9:30, Recreation Building. Cosmopolitan Club breakfast for all former club members and students interested in joining. If interested sign on sheets in the dormitories.

Sunday, October 11, 7:30 p.m., Chapel. Candlelight Vespers. Leaders: Dante L. Germino, Assistant Professor of Political Science, and Lois Pattison, '60.

Monday, October 12, 4:40, Pendleton. Registration for term-time employment meeting.

Monday, October 12, 7:30, Cazenove. "Heidegger, Kierkegaard and Sartre," Miss Maja Goth, Assistant Professor of German. This is the first of a series of lectures on the existential novel, sponsored by the Student Education Committee.

Tuesday, October 13, 7:45, Claffin Living Room. Panel of experts and participants of the Vienna Youth Festival, sponsored by C. G.

Tuesday, October 13, 7:00, Step singing.

Wednesday, October 14, 7:45, Pendleton. "Literary Criticism and Archeology" by Rabbi Maurice L. Zigmund, New England Representative of B'nai B'rith of the Hillel Foundation. For students in Biblical History 104 only.

To commemorate the bicentennial year of the birth of Friedrich Schiller, Wellesley College is displaying a series of pictures including his place of birth, scenes from his drama and portraits of himself and his contemporaries. The exhibit, which is currently divided between the library and the German department bulletin board, will later tour the United States.

Schiller, a German dramatist, is noted for "Ode to Joy" and a popular version of the William Tell legend. He was a close friend of Goethe's, and wrote a number of historical dramas. On November 10, the date of his birth, there will be a lecture on Schiller given by Professor Karl Deutsch of Yale.



Exhibition of Rothko-like Art Seen at Unique Nova Gallery

By Rosalind Epstein '62

Mounting two flights above the Stanhope Garage, the curious visitor to the Nova Gallery is confronted with Boston's newest temple of the avant garde.

One passes through an anteroom tattooed with canvasses noteworthy only for their more-than-coincidental resemblance to Gorkys and Rothkos, only to come with a thud upon the collection of Helen Irany.

Canvases drone from the stark walls, all of them exhibiting basically the same composition, a jumble of unrelated shapes with no discernible underlying structure. One is further struck with Miss Irany's ability to pitch all colors to exactly the same intensity so that her work becomes a screaming reiteration of nothing. Titles such as "abstraction," "distraction," "contraction," "protraction," etc. accompany these similitudes.

Garage Collage
Groups of the painter's collages

Wellesley College News

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The Reader Writes

To the Editor:

I would like to provide a context for my remarks in last week's News story on juniors abroad, without which several misunderstandings may remain uncorrected.

The University of Geneva is a somewhat unusual institution in that only about fifteen per cent of the students are from Geneva, and an additional fifteen percent from the other Swiss cantons. The remaining sixty percent of the student body comes mainly from the United States, the Arab countries, Germany and Italy. Unfortunately, most of the Americans enrolled independently at the university are rather casual students who mingle exclusively with their fellow Americans.

The Swiss students feel their own traditions threatened by the large foreign element and consequently form various student clubs to which only they may belong. Many of us resented this "automatic" discrimination and what we regarded as the coldness and somewhat superficial values of Swiss society as a whole. There were, however, numerous exceptions to this general tendency, and many of us in the group met Swiss people for whom we have a great deal of respect and affection.

From an academic point of view,

I found the program directed by Smith College to be both challenging and we organized.

The disadvantages of association with the group resulted from the Smith policy of lodging all participants in a rather luxurious Geneva hotel for a portion of the school year, and in other ways attempting to create an American dormitory atmosphere. This policy deprived us of many occasions to perfect our French and become acquainted with other students. It was also greatly resented by all of the non-Americans who knew us.

But, I feel the Junior Year Abroad Program to be infinitely worthwhile for some but not all American students, and hope those who participate in future groups will find it as gratifying an educational experience as I have.

Harriet Dorfman '60

To the Editor:

Many thanks to the members of the Wellesley College community for their generous and enthusiastic response to S.O.'s appeal for contributions which aided Tibetan refugees last Spring! A total of \$1100 was collected and given over to the American Emergency Committee for Tibetan relief.

Lowell Thomas, Chairman of this committee, wrote a letter of acknowledgment saying: "Your gift, coupled with those of other Americans throughout the country, proves again that the American heritage of helping all those in need any place in the world is still very much alive. Your contribution will be well used. We salute you."

CAROL REED '60

Co-chairman of Publicity for S.O.

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Artists, Playwrights, Musicians Benefit by Foundation Grants

In 1955 the Ford Foundation turned its attention to the plight of the creative artist, and in 1957 started a program of grants in aid.

Grants were given to ten novelists and poets, to enable them to concentrate on their craft for two years. The program is aimed at published artists in their middle years (over 30); candidates are nominated by leading figures in their fields. The Foundation also aided ten playwrights to have their plays produced by competent groups and paid each author's expenses so that he could assist in the production.

The Mature Artist

Ten singers and instrumentalists were selected, and each chose an American composer to write music for performance, with an orchestra, across the country. Similar aid is being given to painters, sculptors and directors. In all cases the Foundation is most interested in a mature artist, whose career is at a standstill, or who has been forced to interrupt his career due to financial pressures.

At the same time that individuals were being helped, the Foundation undertook a study of the economic and social position of the artist in the United States. The two year investigation hopes to reveal the climate of the arts today and the best ways to organize financial support of cultural institutions.

Lincoln Center Unites Art

One new cultural institution, the Lincoln Center for the Performing Arts, has received \$12.5 million from the Foundation, the largest gift yet made in the cultural field. Located in Manhattan, the Center will unite the Metropolitan Opera, the New York Philharmonic and the Juillard School of Music.

Jazz is considered by many to be a truly American art form. The New Orleans Jazz archives have been started at Tulane University with the aid of a \$75,000 grant from the Foundation. The progress of jazz up the Mississippi River and into the world will be traced and catalogued, and tape recordings will preserve the famous sounds of jazz.

Scholarship Supported

The scholar, through humanistic studies, contributes to the American cultural pattern. \$312,220 went to University presses of scholarly books in the first year, and 147 books were published. In order that the Foundation should not impose its own literary criteria, selection of manuscripts is handled by the editorial board of the presses.

To encourage what may be a renaissance of the opera in America, \$105,000 was granted in 1958 to the New York City Opera Company to present a five week season of operas by contemporary American composers. This kind of experiment is being repeated across the country.

Ford Foundation is also subsidizing experiments of light-weight inexpensive opera scenery. The new process uses large fiberglass panels, on to which is projected, through use of slides, the painted scenic design.



"He says he's from the Ford Foundation, and why aren't you home painting?"

Drawing by Lorenz.
(c) 1959 The New Yorker Magazine, Inc.

Applicant Has Greater Voice In Selection of Her Society

In joining societies this year, the choice of the individual girl rather than that of the society will play the dominant role, according to Alice Bean '60, Chairman of Intersociety Council.

This is one of several changes which have been made in the selection procedure by the Central Committee. Also, instead of having each member of the society number her choices of new members, then compiling a choice list, each member will block her choices into groups of ten. The Central Committee representative for that society will then compile the preference list into similar groups of ten on this basis.

250 Girls Register

At the two meetings of the committee next week, every effort will be made to place each girl in one of her first three choices, explained Alice. Previously the committee has met for this purpose only once, but two sessions will make possible a more careful job. Choice lists of the societies will be used only when necessary to solve problems which arise.

"We know from past years," said Alice, "that it will be possible to comply with the first three choices of a large majority of the girls. Each girl must list all six choices on her

card," she stressed. "Also, we prefer to consider societies as a single unit, rather than individual one, and assume that if a girl has registered, she wishes to join a society."

Each society customarily takes one-sixth of the total applicants. To date 214 juniors and 36 seniors have registered, but this number is expected to drop after the final teas this afternoon. All work of the Central Committee is kept absolutely confidential, even from present society members, and final invitations will be issued early in the week of October 19.

Paul Barstow Will Preside At Conference

Paul R. Barstow, Director of Theatre at Wellesley College, will preside at the Eighth Annual Convention of the New England Theatre Conference, to be held on Saturday, October 17, 1959, at the Boston University School of Fine and Applied Arts, 857 Commonwealth Avenue.

At the Convention Luncheon, Mr. Barstow will present the annual New England Theatre Conference award for "Creative Achievement in the American Theatre" to Messrs. Richard Rodgers and Oscar Hammerstein II. Messrs. Rodgers and Hammerstein will talk about their collaboration on such musicals as Oklahoma, Carousel, South Pacific, the current Flower Drum Song, and the new Sound of Music.

The morning schedule includes an address on "The Impact of Theatre" by Miss Peggy Wood, the distinguished actress and President of the American National Theatre and

Continued on Page Five

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Music Box Notes

The "INSIDE SHELLEY BERMAN" record is doing very well at present. It seems to be the sequence about airplanes that tickles listeners.

Word reaches us that a new Tom Lehrer record is due in November, and will be produced in four versions: stereo or monaural, and with or without audience response and introductions to the new songs. If this record does anywhere near as well as Lehrer #1, it will be the big gift item for Christmas.

Here's the real best buy for a college radio: the Granco FM radio at \$29.95. With it there is no static, no rock and roll, no interference from fluorescent lights or elevators. Many stations come in flawlessly across the dial, including the four concert stations, and the complete Boston Symphony concerts on Friday afternoons and Saturday evenings.

We currently have a very good collection of tables and stands for phonographs and records. They come in wrought iron, brass, or wood, and are priced from \$7.98 to \$15.

The Music Box

Harriman Cites Kremlin For Fostering Revolution



AVERELL HARRIMAN
Former New York Governor

"The Kremlin today is just as determined to sponsor a world revolution as it was in the days of Stalin," stated former Governor of New York, Averell Harriman at a lecture at Ford Hall Forum Sunday night.

Speaking of "Peace with Russia," Mr. Harriman warned his audience not to be deceived by Khrushchev's new strategy aimed at peaceful co-existence with the West. "War in the economic sphere does not mean peace for us at all," he said.

No Internal Discontent

Mr. Harriman said that Russia's new line with the West does not stem from any "internal softening" in the U.S.S.R. itself. "There is no wide-spread feeling at all in favor of changing the present regime," stated the former governor.

Mr. Harriman also refuted the idea that Khrushchev's steps toward the decentralization of Soviet industry were prompted by discontent in the ranks below. "Rather," he observed, "decentralization has been a useful force for unleashing individual initiative."

A Smile from Ike

Admitting that he did see signs of "ferment" against the regime in the Russian universities, Mr. Harriman explained that Khrushchev's 2-year

work system for each student was not aimed just at forcing the intellectuals to "get their hands dirty, but also to get the intellectuals to develop concern for Russia's economic future."

Faced with the advent of an ever-expanding Russian economy, the U.S., Mr. Harriman indicated, must assure the Russians that we do not want war either. Mr. Harriman recommended that President Eisenhower visit Russia to assure the people of our peaceful intentions.

Mr. Harriman spoke of the President as the symbol of U.S.-U.S.S.R. alliance during World War II. "If he would see the Russians personally and keep telling them that we desire peace," remarked Harriman, "his captivating smile will convince them of our sincerity."

If any girls have slides which are relevant to S.O. work here or abroad and would be willing to let me borrow them for publicity purposes during the fund drive week, please contact me immediately.

Carol Reed, Severance
CE 5-4830

Eastern Football Schedule

	Oct. 10	17	24	31	Nov. 7	14	21	26
Brown	Dartmouth*	Penn.*	R.I.	Princeton*	Cornell*	Harvard		Colgate
Columbia	Yale*	Harvard*	Holy Cross	Cornell*	Dartmouth	Penn.	Rutgers	
Cornell	Harvard*	Yale	Princeton*	Columbia	Brown	Dartmouth*		Penn.*
Dartmouth	Brown	Boston C.	Harvard*	Yale*	Columbia*	Cornell	Princeton	
Harvard	Cornell	Columbia	Dartmouth	Penn.*	Princeton	Brown*	Yale*	
Penn.	Princeton*	Brown	Navy	Harvard*	Yale	Columbia*		Cornell
Princeton	Penn.	Colgate	Cornell	Brown	Harvard*	Yale	Dartmouth	
Yale	Columbia	Cornell*	Colgate	Dartmouth	Penn.*	Princeton*	Harvard	
Amherst	Bowdoin	Coast Guard Acad.*	Wesleyan	Tufts*	Trinity	Williams*		
Williams	Middlebury*	Bowdoin	Tufts*	Union	Wesleyan*	Amherst		

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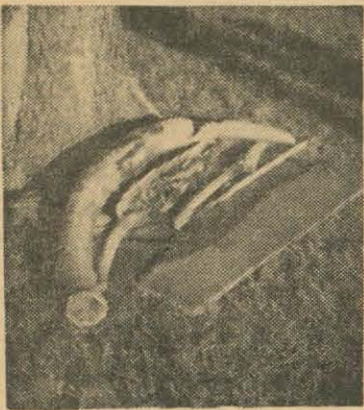
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Charge Accounts Invited

Whose Tusks?...

Continued from Page One



CALDWELL'S TUSK

when the relics were uncovered during digging operations outside of Scarborough. Mr. Caldwell stated that his main purpose in inspecting the discoveries was "to study the land immediately surrounding them, but by the time I arrived it was impossible to tell just exactly where they had been found."

The domestic elephant theory was given ground by a reporter who found in ancient archives that an old traveling circus elephant (a great favorite in 1850, named 'Big Mol') had escaped near Portland. 'Mol' met her end at the gun of an irate farmer, but no one really knows where the shooting occurred.

Great Improbabilities

The improbabilities of the recent

discoveries being the remains of 'Big Mol' are great. With only one elephant unaccounted for in the area, it would be a great coincidence to have found it. Presuming that it were the runaway beast, Mr. Caldwell finds it strange that only these few pieces remain. And as Mr. Caldwell's assistant, Elizabeth Jenney '61, observed, circus elephants usually don't have tusks.

Conclusive Either Way

In the case for the historic mastodon there are nearly as many questions. The remnants found appeared to be quite fresh, but Mr. Caldwell promptly displayed an apparently normal snailshell which he disclosed to be 10,000 years old.

The most important discrepancy seems to be that many prominent geologists believe most of Maine was submerged under the ocean 5,000 years ago when the mastodon roamed North America. One may have floated in on an iceberg and been buried but that is rather improbable.

The other possibility is one which may make this discovery highly important in glacial history. If tests prove the tusk to be that of a mastodon it will help geologists and archeologists prove that the land in that area had emerged from the sea by the time of the animal's death. If not... many old fans will know what finally became of 'Old Mol'.

Dates Announced For Grad Exams

The Graduate Record Examinations, required of applicants for admission to a number of graduate schools and by an increasing number of donors of graduate fellowships, will be administered at examination centers on November 21, 1959, and January 16, April 23 and July 9, 1960.

The GRE tests include a test of general scholastic ability and advance level tests of achievement in sixteen different subject matter fields. Candidates are permitted to take the Aptitude Test and/or one of the Advanced Tests. Each applicant should ask the graduate school of his choice which of the examinations he should take and on which dates. Applicants for graduate school fellowships are often asked to take the designated examinations in the fall.

A Bulletin of Information, including an application, provides details of registration and administration as well as sample questions, and may be obtained from Miss Kathleen Elliott, Recorder. Completed applications must be received at least fifteen days before the date of the test for which the candidate is applying.

Law Aptitude Test Offered 4 Times

The Law School Admission Test required of applicants for admission to a number of leading American law schools, will be given throughout the United States on the mornings of November 14, 1959, February 20, April 9 and August 6, 1960.

A candidate must make separate application for admission to each law school of his choice and should inquire of each whether it wishes him to take the Law School Admission Test and when. Candidates for admission to next year's classes are advised to take either the November or the February test.

The Law School Admission Test features objective questions measuring verbal aptitudes and reasoning ability rather than acquired information. Sample questions and information regarding registration for and administration of the test are given in a Bulletin of Information. The Bulletin, which includes an application for the test, may be obtained from Miss Kathleen Elliott, Recorder, four to six weeks in advance of the desired testing date. Completed applications must be received at least two weeks before the date of the test.

Quincy House Innovation, Offers Split Level Styling

By Nancy Briska '62

The newest hall at Harvard isn't ivy-covered, and its large picture windows will probably thwart the

Senate...

Continued from Page One

Head of House President's Council, Mary (Molly) Sanderson '60, reported world news announcements in dorms to be one result of the same stress made at House President's Weekend.

A committee to study C. G.'s entire election system, including a possible reinstatement of a nominating committee for general elections, will be set up by Barbara McAdam '60, Head of Elections. Selected members of Elections Committee, three members of Senate and a student belonging to neither of these two groups, all to be selected at Barb's discretion, will compose the committee.

Choir to Travel Free

Choir asked for C.O.A. permissions for freshman and sophomore members who attended after-concert parties with men's colleges; the request was denied on the basis that C.O.A. permissions are not for extra-purpose social affairs of organizations.

A majority vote did pass a new motion to give Special Permissions to members returning from off-campus concerts; this motion rose during the defeated motion's discussion, from mention of one o'clock permissions which had to be taken for travelling time. These Special Permissions will count neither as one o'clock nor eleven-thirty permissions.

The "Boston-Cambridge area" for overnight permissions was defined. Lists of townships included will be posted in houses.

Barstow...

Continued from Page Three

Academy. In the afternoon, Floyd Rinker, Director of the Council for a Television Course in the Humanities for Secondary Schools, and Dr. Mary Agnella Gunn of the B. U. School of Education will speak on "Filmed Lessons in Drama." One of the pilot series films produced by the Council will be screened, that on "The Character of Oedipus." Concluding the program will be the highly acclaimed one-man theatrical scrapbook, "Merely Players," by the leading Canadian actor and recent star of Group 20's Theatre-on-the-Green productions, Barry Morse.

Students from Wellesley College attending the convention will include: Barbara Babcock '60, President of Barnswallows Dramatic Association; Pat Adel '60, Director of Experimental Theatre; Susan Bjurman '62; Ellen Cowley '62; and Barbara Jean Watt '62.

Any one wishing to attend the convention may do so by paying a non-member registration fee of \$1.00. Tickets for the Convention Luncheon are \$2.50, and reservations should be made with Miss Marie L. Phillips, 50 Exchange street, Waltham, Massachusetts.

instincts of any hardy greenery that attempts to cling to its walls. But the men of Quincy House do find compensations for this dearth of tradition—privacy, liquid refreshment and total utilization of space.

Built with the intent of providing more housing at less cost—and correcting the faults of the older neogothic houses, Quincy is a radical departure from Harvard's other buildings. Ornate moldings and individual fireplaces have been left out of the modern-looking eight-story structure, and clean-cut contemporary lines included.

Skip-Stop Elevators

Quincy is organized along the lines of a seven-floor layer cake rather than on the traditional entry system. There are living rooms on the third and sixth floors—and this is where the elevators stop. The second, fourth, fifth and seventh floors are made up of study-bedrooms, which are in no way connected by a hall or corridor.

The Quincy man, then, to get to his room, takes the elevator to either the third or sixth floor. He walks down the spacious corridor to his red, aqua, or yellow living room door. If he has forgotten his key he rings a melodious doorbell. Bedrooms are upstairs or down, depending upon whether the suite ties into the floor above or below.

Luxury or Efficiency?

The living room features a large picture window, indirect lighting and a tile floor. Each study-bedroom part of the suite contains a small refrigerator with shelf and outlet above providing a place for a hot-plate. The individual bedrooms are so completely soundproofed that the occupant cannot hear a hi-fi in the living room above (or below).

Harvard's attempts at economy are obvious in a survey of Quincy's bare walls, of which only one of four is painted, and in the lack of a corridor on the study-bedroom floor. The refrigerators, the most luxurious feature, were provided so that damage would not be done to the building when carted in and out, as is prevalent in other Harvard houses.

Design For Academic Living

Quincy has three main divisions: the dormitory part just described, a two-story commons section, and the house library which juts out in to the courtyard, raised from its level by four pillars. In the commons section, the dining room has been placed near the junior and senior commons rooms so that intellectual enthusiasm and ideas may flow unhampered into the former from the latter. The music room, art studio, photo-darkroom, recreation room, laundry room, snack bar and television room (to compete with Elsie's) seem to put Quincy in a class with other small-size villas.

Quincy can house nine tutors. The master, John N. Bullitt '43, lives on the eighth floor. Associates of the House include David Reisman, Paul J. Tillich and David Rockefeller. The house will be affiliated with Holmes Hall, primarily on an intellectual basis.



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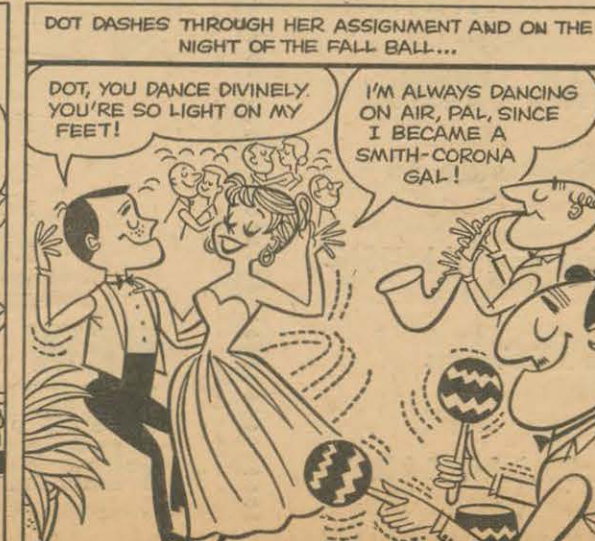
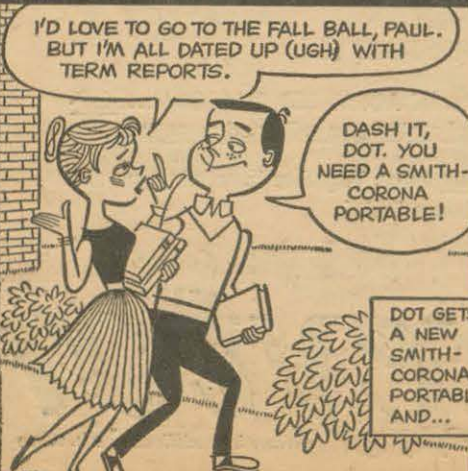
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John Carter To Highlight Rare Book Room Opening

"You are cordially invited to attend the opening of the new Rare Book Room . . . on the evening of October 8, 1959. John Carter will speak at eight-thirty o'clock in the Pope Room on 'Information, Enlightenment, and Delight.'"

The Wellesley Library has issued this scholarly invitation to Friends of the Wellesley College Library, members of the faculty, and student representatives, who may participate in the formal opening of the new Rare Book Room.

Distinguished Speaker

The announced speaker, John Carter, is a bibliographical consultant and American representative for the famous English auction house Sotheby & Co., as well as a scholar who has written a number of books and articles.

He has represented Charles Scribner's Sons, Ltd. in Europe and at one time became their Managing Director in London. Later he was named Commander of the British Empire for his services as Personal Assistant to Her Majesty's ambassador in Washington.

Uncovers Frauds

Mr. Carter became known to the college after publishing the work *An Enquiry into the Nature of Certain Nineteenth Century Pamphlets* which exposed twenty-six notorious forgeries in the Wellesley collection itself. The most important of these was a copy of *Sonnets From the Portuguese* which was said to have belonged to Elizabeth Barrett Browning's friend Miss Mitford. All these fraudulent pamphlets uncovered by Mr. Carter are now being exhibited to the public in the Rare Book Room.

The other exhibition arranged for the occasion is separated into two categories: gifts purchased from the funds donated by the Friends of the Wellesley Library, and a sampling of books of distinguished provenance found in the Wellesley Collections.

Among the twenty-two gifts of the Friends are Sir Thomas Moore's *Utopia* published in Basle in 1518; the rare first edition of the first book of William Butler Yeats; *Mosadla* (Dublin, 1886); and an unpublished manuscript; *Memorandum Book Containing the Day and Night Thoughts of Elizabeth Barrett* written by her at the age of twelve.

Provenance

Distinguished provenance marks many volumes in the Wellesley Collection. Mr. Carter defines provenance in his book, *ABC for Book Collectors*, as "the pedigree of a book's previous ownership."

Among the collector's items is the copy of Spencer's *Faerie Queen*, dated 1617, with the coat of arms belonging to Sir Kenelm Digby and his wife on the binding. It also contains the autograph of a friend of Samuel Pepys and the bookplate of the famous English collector, Lord Amherst of Hackney.

Other examples are the first edition of *Emily Dickinson's Poems* presented by Christina Rossetti to her brother, William Michael, and the copy of the writings of Erasmus owned by John Eliot, Apostle to the Indians, when he was converting them in Natick in 1653.

Included in the exhibition are volumes containing the bookplates of such well known authors as Edward Gibbon, Charles Dickens, Thomas Hardy, Edward Fitzgerald, A. E. Housman and Hugh Walpole.

Swimming classes for children of faculty, administration and alumnae of Wellesley College will begin October 15 at the Recreation Building, Wellesley College. The course will be conducted by Mrs. Evelyn Howard, Instructor of Physical Education at Wellesley College, assisted by two students, both qualified Red Cross Instructors. Classes will be held on Thursday afternoons, 3:30 to 4:15.

The fee for one term of sixteen lessons will be five dollars, and the size of the class will be limited to 35. Regardless of swimming ability, children must be at least 4'6" and under fourteen years of age.

Registration must be done by mail. Registration cards, which may be obtained through the Department of Physical Education at Wellesley College, should be returned with check for five dollars by October 13.

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Peyre...

Continued from Page One
Mawr (1925-28) and the University of Cairo (1933-36).

He is one of 24 leading American and European scholars now serving on the advisory committee for the publication of the newly-acquired Boswell Papers of the Yale Library.

He has served since 1950 as a member of the selection committee of the John Simon Guggenheim Foundation; as a member of the Board of Directors of the American Council of Learned Societies (1952-1956); and was elected in 1953 as a member of the Philosophical Society. He is the author of fourteen volumes and a great many articles.

Questionnaire...

Continued from Page One
of courses and the schedule was responsible.

Sixty per cent cut fewer classes than previously, with only 3 per cent cutting more. The question on using the library was apparently inconclusive, since there is no way of telling whether all students took the question to refer only to the main library, or to department libraries also. Answers to questions concerning need of more class time for a particular course and the number of hours required for a course per week were inconclusive since opinions split almost exactly in half.

Engagements

Linda Sanders '60 to Earl Alger, University of Delaware '58, Harvard Divinity School '61.

Margaret E. Diener '60 to John A. Maxwell, Harvard '55, Harvard Medical School '61.

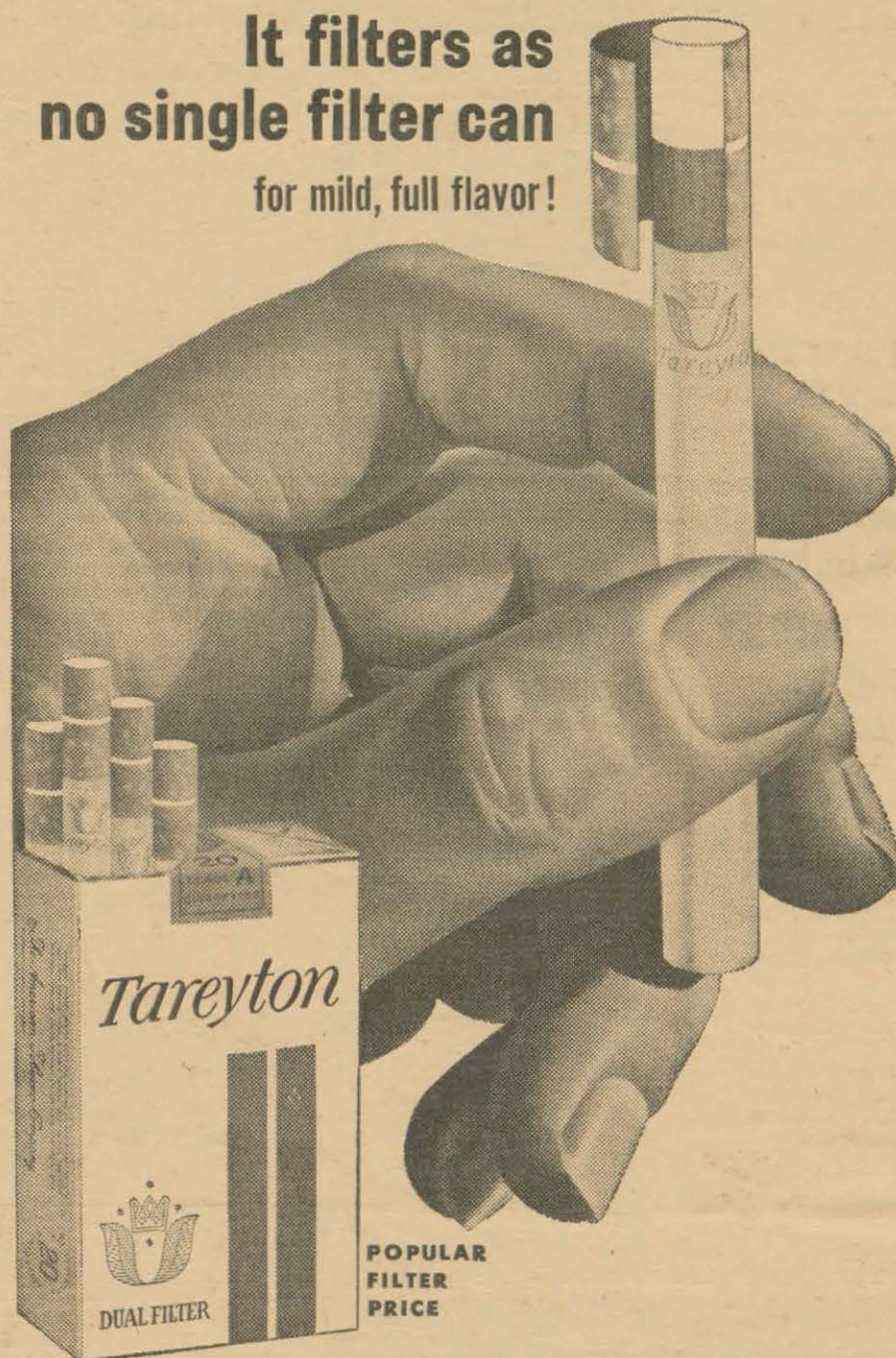
Sally Tracy '60 to James D. Russell, MIT '59, MIT Graduate School '60.

Janet Malm '61 to Keith Lindgren, Harvard '58; Lionelle Jersey Fellowship to Emmanuel College, Cambridge University '59; Harvard Medical School '63.

Dr. Paul Scherer of the Union Theological Seminary in New York City will preach in the Houghton Memorial Chapel on Sunday, October 11. His sermon topic will be "The Word God Sent."

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Festival Impressions...

Continued from Page One

Lawyer Plans Ahead

Malvin Rivkin went to the Festival as a member of the AYFO. He is a planning officer for MIT, and a city planner by profession. Graduated from Harvard in 1953, he was granted a Fulbright fellowship to Holland for the purpose of studying Sociology and History. Mr. Rivkin received his Masters degree from MIT in 1956. "I wanted to go to the Festival," he stated "to try to counteract some of the negative propaganda that would be dispensed about the United States. And—I just wanted to see how the Communists would run the thing."

A member of the Communist affiliated New York group, Cliff F. Thompson made his plans early in the year to gain access to the Festival meetings, and that is why he registered with the Communist U. S. Festival Committee. "Actually, there were many neutrals in the group," he said. Mr. Thompson is a 1956 Harvard graduate, and was President of the *Crimson* his senior year. He is a Rhodes scholar, and was awarded a B.A. degree in Jurisprudence from Oxford in 1958. At present he is in his third year at the Harvard Law School.

Warren Harshman also was graduated from Harvard in 1956. A member of the International Commission of the National Students Association, he traveled with the AYFO delegates. At the present Mr. Harshman is studying the Soviet Union for his Masters degree. At the Festival he was particularly interested in observing the leftist groups of Africa and Asia, and like Mal Rivkin, in observing student affairs and the Russian techniques.

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A gift of \$50,000 from the James Foundation of New York made possible the redecoration during the summer of the Great Hall, other living rooms and the dining hall of Tower Court, in keeping with the standard of elegance with which it was originally built.

The story began in 1914, as the charred ruins of old College Hall stood still smoldering in the morning mist, and headlines and editorials were being written all over the world telling of the courage and orderliness with which the Wellesley students filed from the burning building at 3:00 a.m. The world became keenly aware of Wellesley and many people sent gifts to the college.

First After Fire

Ellen Stebbins James, living in New York, became interested. She was not an alumna but she was a good friend of Louis McNoy North, the only Wellesley alumna that was to be a trustee, a faculty member and president of the Alumnae Association. Mrs. North influenced Mrs. James to make a generous donation to Wellesley for the purpose of building a large dormitory, Tower Court, on the site of the destroyed building.

This, the first building to be built after the fire, was opened in September, 1915. The gift was anonymous and credited to the class of 1879 until the time of Mrs. James' death, when the donor was announced. Her son, Arthur Curtiss James, established the James Foundation in his will in 1941. In recent years the Foundation gave a generous gift to the library, but it has always been particularly interested in Tower Court.

Rug Changes Scheme

The redecoration committee began planning last November, but had to alter its color scheme when the large oriental rug in the middle of Great Hall arrived in January as a gift of the James Foundation. The Foundation changed its headquarters last year from the James mansion to an office building, and offered the furnishings which they could no longer use to the college. Several rugs were selected for use in Tower Court.

The general effort was to make the rooms seem more homelike by modern standards while retaining the gothic elegance that is so much a part of Tower Court. A new floor, new ceiling and paint job refreshed the dining room. The old black chandeliers were raised and painted gold. In Great Hall colors were freshened, wood and stone washed and polished and chairs and lamp shades replaced. The new crewel curtains (embroidery done in big stitches) are being woven in England and should arrive shortly.

Mrs. Frank G. Allen of Boston, a trustee and alumna of Wellesley, was chairman of the committee in charge of redecoration. Other members of the committee were Mrs. Alexander C. Forbes of Needham, Mrs. Charles D. Post of Wellesley Hills, Mrs. Richard Wengren of Wellesley and Mrs. Asa Tenney, Director of Residence of Wellesley College.

Obscenity Limitation
Probed in Interview

"There are some things which no government would tolerate publishing. On the other hand, it's an excellent thing to let people have their say," remarked Arthur E. Sutherland, Bussey Professor of Law at Harvard, in a recent interview.

The constitutional authority explained that legislation often incorporates ideals with which everyone agrees, "but there are areas in which ideals may conflict." Such is the situation with regulation of obscene material in art forms.

Limitation...

The problem of what should be published, mailed and read is an old one, brought to public attention by the *Lady Chatterly* fiasco. "I don't know anybody who says anyone should be allowed to publish whatever he wants to without limitation," said Mr. Sutherland. The difficulty is in determining what the limitation shall be and in presenting these limits in comprehensible legislation.

The professor noted that statutes usually include many adjectives such as "lewd," "dirty," "immoral," or "lascivious," words which make legal rulings greatly subjective.

... By our ...

The result of such legislation is the "exercising of individuals' opinions at particular moments. You cannot get away from personal con-

science," he stated.

Mr. Sutherland noted that "the ideal is objectivity in an essentially subjective realm. We don't want decisions left to the whim of an individual, but you cannot measure matters of human analysis quantitatively as you can chemicals."



PROFESSOR SUTHERLAND

... Own Choice

If Mr. Sutherland himself were asked to draft a statute limiting dispersal of obscene matter, he feels he would make it as simple as possible. "I would use one word like 'obscene' to define that which would be prohibited." He would leave decisions to authoritative individuals who are in their positions because they have the people's trust.

"I would rather be governed by a discreet individual than by a book or set formula," he explained.

Mr. Sutherland, a former secretary to Justice Holmes has co-authored *Cases and Materials on Commercial Transactions and Constitutional Law and other Problems.*

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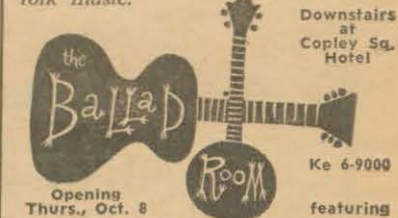
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This Week in Boston

THEATRE

Heartbreak House, Shaw's comedy about a retired sea captain, is now in its last week at the Shubert Theater in Boston. Maurice Evans, Sam Levine and Diane Cilento play leading roles.

At the Wilbur, **The Miracle Worker** concludes its Boston engagement Saturday evening. In this new play by William Gibson, Anne Bancroft portrays Annie Sullivan, the woman who taught Helen Keller to speak and understand. Pat Neal and Torin Thatcher are also featured in the cast.

October 10 will provide a last opportunity, too, to see Julie Harris, June Havoc, and Farley Granger in **The Warm Peninsula** at the Colonial.

The Irish Repertory Theater of Dublin will present two plays, **Riders to the Sea** and **Pot of Broth** at N.E. Mutual Hall October 9-12.

MUSIC

The Boston Symphony Orchestra will play selections from La Montaine and Franck, in addition to Haydn's Symphony. The Friday afternoon performance will be given at 2:15; Saturday's at 8:30, at Symphony Hall, Boston.

MOVIES

He Who Must Die, a widely-acclaimed French film, will open October 11 at the Brattle Theater in Cambridge. This compelling drama concerns a group of Greek peasants whose roles in a Passion play come to effect them deeply; gradually they believe themselves to be the New Testament characters whom they have portrayed.

Look Back in Anger, adapted from John Osborne's prize-winning play, continues at the Beacon Hill Theater. Richard Burton, Claire Bloom and Mary Ure star in this English drama in which rebellion, wit, tenderness

and compassion have been successfully combined.

The French adaptation of Arthur Miller's **The Crucible** is now playing at the Capri on Copley Square. The film (which is enacted in French with English subtitles) stars Simone Signoret, Mylene Demongeot and Yves Montand.

Foreign film enthusiasts will not want to miss the Swedish picture **Wild Strawberries**, currently being shown at the Exeter. Victor Sjöström plays the leading role in the movie; the director is Ingmar Bergman, remembered from his many previous successes, including **The Seventh Seal**.

LECTURE

At 8:00 on Sunday night, October 11, the Ford Hall Forum will proudly present **An Evening With Robert Frost**, who will entertain by reading

selections from his own poetry.

COMING EVENTS:

BOSTON THEATRE

On October 7 Rodgers and Hammerstein's latest musical, **Sound of Music** will open a three week pre-Broadway trial at the Shubert. Mary Martin, Theodore Bikel, Pat Neway and Marion Marlowe have the leading roles in **Sound of Music**, whose story is based on the life of the renowned Trapp Family Singers.

The Highest Tree, which reveals two climactic days in the life of an atomic scientist, opens at the Colonial on October 19.

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Eve. Co-Hit: "A PRIVATE'S AFFAIR"
Sun., Mon., Tues., Wed.
Oct. 11-12-13-14
Mats. Mon. & Wed. at 2
FRANK SINATRA in
"A HOLE IN THE HEAD"
"New York, New York"
Thurs., Fri., Sat. Oct. 15-16-17
ROBERT STACK and CHAS. COBURN
in
"JOHN PAUL JONES"
Disney's "Donald in Mathmagic Land"

On Campus with Max Shulman
(By the author of "Rally Round the Flag, Boys",
"I Was a Teen-age Dwarf", etc.)

FASTER, FASTER!

College enrollment continues to spiral upward. The need for more classrooms and more teachers grows more desperate daily. But classrooms, alas, do not spring up like mushrooms—nor teachers like May flies. So what must we do while we build more classrooms and train more teachers? We must get better use out of the classrooms and teachers we now have. That's what we must do.

This column, normally a vehicle of good-humored foolery, will today forsake laughter to examine the crisis in higher education. My sponsors, the makers of Philip Morris Cigarettes, as bonny a bunch of tycoons as you will see in a month of Sundays, have given cheerful consent to this departure. Oh, splendid chaps they are—the makers of Philip Morris, fond of home, mother, porridge, the Constitution and country fiddling! Twinkly and engaging they are, as full of joy, as brimming with goodness, as loaded with felicity as the cigarettes they bring you in two handy packages—the traditional soft pack and the crushproof flip-top box.

How can we make better use of existing campus facilities? The answer can be given in one word—*speedup!* Speed up the educational process—streamline courses. Eliminate frills. Sharpen. Shorten. Quicken.



Following is a list of courses with suggested methods to speed up each one.

PHYSICS—Eliminate slow neutrons.

PSYCHOLOGY LAB—Tilt the mazes downhill. The white mice will run much faster.

ENGINEERING—Make slide rules half as long.

MUSIC—Change all tempos to allegro. (An added benefit to be gained from this suggestion is that once you speed up waltz time, campus proms will all be over by ten p.m. With students going home so early, romance will languish and marriage counsellors can be transferred to the Buildings and Grounds Department. Also, houses now used for married students can be returned to the School of Animal Husbandry.)

ALGEBRA—If X always equals twenty-four, much time-consuming computation can be eliminated.

DENTISTRY—Skip baby teeth—they fall out anyhow.

POETRY—Amalgamate the classics. Like this:

*Hail to thee blithe spirit
Shoot if you must this old gray head
You ain't nothin' but a hound dog
Smiling, the boy fell dead*

You see how simple it is? Perhaps you have some speedup ideas of your own. If so, I'll thank you to keep them to yourselves.

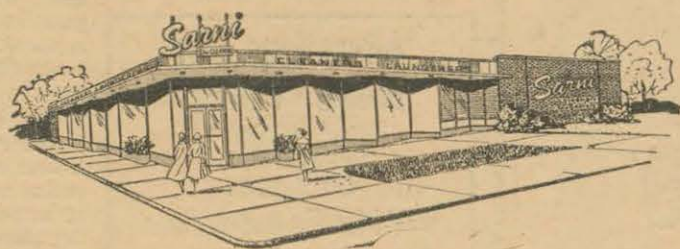
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